

A decorative border of ornate scrollwork and flourishes surrounds the text. It starts with a large, symmetrical flourish at the top, framing the author's name. Below this, the title is framed by a similar but more elongated flourish. At the bottom, two large, symmetrical scroll-like elements flank the publisher's name.

# HUGO OLK

## SCALES AND CHORDS FOR THE VIOLIN

In all major and minor keys, comprising  
the seven positions  
PRICE \$1.00

HUNLETH  
MUSIC CO.  
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## Preface

I have used the appended system of scales and arpeggios with my pupils for quite a number of years, and it is at the solicitation that I put them into this permanent form.

It goes without saying that there can be nothing absolutely original as to material in a technical treatise of this kind, and in our day of minute analyses of everything pertaining to violin playing it would be an extravagant assertion, to say the least, even to proclaim the discovery of a new angle of observation on the subject.

What I have endeavored to do is to put everything that I consider of a fundamentally technical nature, together under one head, in as complete a manner as the space allowed me by the publisher, permitted. The student may then survey the problems of left hand mechanism of any key at a glance.

I have also included some chord studies, as I find them treated either in a perfunctory or fragmentary fashion in a great many of the works I am acquainted with. I consider chord playing a very necessary drill for the training of the accuracy of the ear, as well as the cleverness of the left hand in shifting and deft arrangement of fingers.

As I have indicated in several places the usual variants of bowing, that of arpeggiating the chord in various styles of the ricocheting bow may be used as an added problem, after the fingers have mastered their part.

I take this occasion to thank my numerous colleagues who have in various ways manifested such concern in the progress of this work of mine, as to incite me to complete it. The task of selecting such material as could be considered strictly utilitarian and practical at the expense of much that I would like to have included being such an arduous and discouraging process, that I probably would have abandoned it, had not their interest spurred me on to a completion of the work.

I hope they may not be disappointed at this, the result.

*Hugo Olk.*





## F Major (F Dur)

The musical score is written for a stringed instrument (likely a lute or guitar) and a basso continuo line. The key signature is F Major (one flat), and the time signature is common time (C). The score is divided into several sections, each labeled with a position (Pos.) and a number (1-4).

- I Pos.**: The first section, starting with a treble clef and a key signature of one flat. It features a series of sixteenth-note runs and chords, with a final measure showing a whole note chord.
- II Pos.**: The second section, starting with a treble clef and a key signature of one flat. It continues the melodic and harmonic development with various fingerings indicated by numbers 1-4.
- III Pos.**: The third section, starting with a treble clef and a key signature of one flat. It features a series of sixteenth-note runs and chords, with a final measure showing a whole note chord.
- IV Pos.**: The fourth section, starting with a treble clef and a key signature of one flat. It continues the melodic and harmonic development with various fingerings indicated by numbers 1-4.
- V Pos.**: The fifth section, starting with a treble clef and a key signature of one flat. It features a series of sixteenth-note runs and chords, with a final measure showing a whole note chord.
- VI Pos.**: The sixth section, starting with a treble clef and a key signature of one flat. It continues the melodic and harmonic development with various fingerings indicated by numbers 1-4.
- VII Pos.**: The seventh section, starting with a treble clef and a key signature of one flat. It features a series of sixteenth-note runs and chords, with a final measure showing a whole note chord.
- Basso Continuo**: The bottom line of the score, written in a lower register with a bass clef. It provides a harmonic foundation for the other parts, featuring a series of chords and single notes.

The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and fingerings. It also includes dynamic markings like *ff* (fortissimo) and *ffz* (fortissimo zingando).

D minor (D m.)

II Pos

III Pos

IV Pos

V Pos

VI Pos

VII Pos

*segno*

*rit.*



*E flat Major (B dur)*

I Pos.

II Pos.

III Pos.

IV Pos.

V Pos.

VI Pos.

VII Pos.

Allegretto

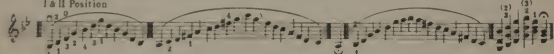
Arpeggio

Arp.

## G Minor (Gm 2)



## I &amp; II Position



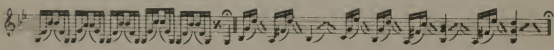
## III &amp; IV Pos



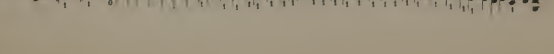
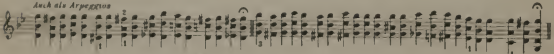
## V &amp; VI Pos



## VII Pos



## Auch als Arpeggios



## E-flat Major (A-flat)

I Pos.  
 II Pos.  
 III Pos.  
 IV Pos.  
 V Pos.  
 VI Pos.  
 VII Pos.  
 O.S.  
 A.S.

The score is written for a single melodic line, likely for a euphonium or tuba, in E-flat major (A-flat). It consists of 11 staves. The first staff is the main melody, followed by staves for various positions (I Pos. to VII Pos.) and a section marked O.S. (Original Solo) and A.S. (Alto Solo). The notation includes various musical symbols such as notes, rests, and dynamic markings.

*C Major M. 21*

*A Flat Major (A. de V.)*

## F Minor F minor

Pos

II Pos

IV Pos.

V Pos.

VI Pos.

VII Pos.

## D Flat Major (Des dur)

Pos

I Pos.

VI Pos.

II Pos.

V Pos.

VI Pos.

VI Pos.

VI Pos.

VII Pos.

VI Pos.

*B flat Minor (B minor)*

*I Pos.* *IV Pos.*

*IV*

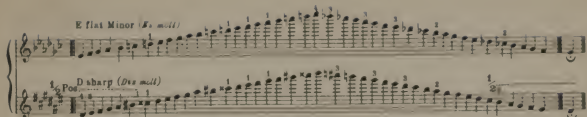
*G flat Major (F major)*

*F sharp Major (Fis major)*

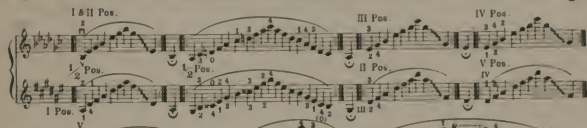
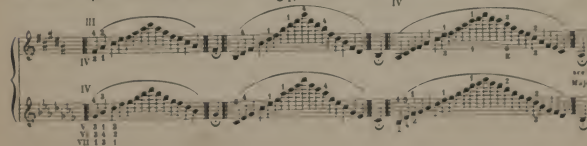
*I Pos.* *V Pos.* *VII Pos.* *VII Pos.*

*VI Pos.* *IV Pos.* *VI Pos.* *VI Pos.* *V Pos.* *VII Pos.*

*OS*

E flat Minor (*Es moll*)

## I &amp; II Pos.

B Major (*B dur*)C flat Major (*Ces dur*)see B  
Major



The image displays a page of musical notation for a piano piece, featuring multiple staves with complex fingerings, articulations, and dynamic markings. The notation includes various musical symbols such as notes, rests, and slurs, along with specific performance instructions like "C Major (K dur)" and "D.S. al Fine".

The notation is written for a piano, with the left hand (L.H.) and right hand (R.H.) parts clearly indicated. The key signature is C Major (K dur), and the time signature is 4/4. The piece is marked with various dynamics, including *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), *fz* (forzando), and *sfz* (sforzando). The notation includes numerous fingerings, slurs, and articulations, indicating a highly technical and expressive performance.

Key markings and instructions include:

- G sharp Minor (Gis mol)** at the top.
- 1. Pos.** (First Position) and **I Pos.** (First Position).
- III**, **IV**, **V**, **VI**, **VII**, and **VIII** indicating different positions or sections.
- C Major (K dur)** in the middle section.
- D.S. al Fine** (Da Segno al Fine) at the bottom.
- I Pos.** (First Position) at the very bottom.

The notation is highly detailed, with many notes and rests, and a complex arrangement of fingerings and slurs, suggesting a challenging and expressive piece of music.



*C sharp Minor*

1 2 3 4 5 6 7 8 9 10

I II III IV V

*A Major (A dur)*

1 2 3 4 5 6 7 8 9 10

I II III VI VII

F sharp Minor (*Fis = H<sub>1</sub>*)

II  
III  
IV  
V  
VI  
VII

D Major (*D dur*)

IV Pos.  
VI Pos.  
VI  
VII

B Minor *And.*

I Pos.

II Pos.

IV Pos.

V Pos.

VII Pos.

G Major *And.*

II Pos.

V

VI

VII

II Pos.

I Pos.

The image shows a page of musical notation, likely a manuscript or a printed score, featuring two pieces: B Minor and G Major. The notation is arranged in two main sections, each with six staves. The first section, B Minor, is marked 'And.' and the second, G Major, is also marked 'And.'. The notation includes various musical symbols such as clefs, key signatures, time signatures, and figured bass numbers. The first staff of each section is the melody, and the subsequent staves are figured bass. The figured bass numbers are written below the notes, indicating the harmonic structure. The notation is written in a style typical of 18th or 19th-century musical manuscripts.

